765 to fire off his gun as long as his powder lasted. During the period of mourning, drumming
[534] went on continuously, *chindimba* being played on the three small drums called *ichoma*.
With the exception of the flexed attitude of the body, the foregoing description is a correct account of what happens today. The body is now fully extended.

767 The *asilo* are two or four in number, although other friends may assist in all their ser-
764 vices. On about the third day, the *asilo* sew up the body in bark cloth, completely envelop-
ing it; a bamboo needle is used and left sticking in the cloth at the last stitch. The body is then enclosed in a mat slung on a pole, and carried from the hut to the grave. First, the procession makes a round of the village, passing by all the houses which the dead man used to visit, and over all the paths he used to cross. His children and those of his relatives under seven or eight years old gather in the village, and throw pieces of charcoal toward the body as it passes, "so that they shall forget the dead man," or run after the corpse, while some one sprinkles medicine over them.

764 As the procession leaves the village, it is headed by the drums playing *chindimba*, but
[534] after a few hundred yards, only the *ching'anga* drum, now called *chitanda*, beats time for a short distance; the procession then goes on quietly. Following the drums, walks the mother or another relative carrying flour with which the grave will be marked out. Behind this mourner, the body is borne by the *asilo*. The *asilo* are always the first to carry the body, but are later relieved by other friends of the deceased; no one would ever ask to be relieved.
[114] After the chief mourner, follow the other relatives and friends, the men first, the women behind. Boys just back from their *unyago* attend to learn the customs. All the relatives of the deceased go to the burial, contrary to Macdonald's account.[1]

In this order, the procession reaches some tree thirty or forty yards from the place of burial where the corpse is put down in the shade, *mtulo*, "resting place", and while the women and part of the men watch beside it, the *asilo* proceed to the burial place. They cut branches from a sacred tree, and strew them on the path. On approaching the appointed spot, they clap their hands in salutation, asking that the burial ground be opened to them.

The head *mbilo* chooses the site where the grave shall be dug, after which the mourner marks out the limits with the flour she has brought. In the days when the body was buried in contracted posture, a circular grave was dug just big enough to allow two men to work in it. Eight feet was the usual depth but this was decided by the deceased's spouse, if he were living, otherwise, by his near relatives. In the east side of this circular well, a cave was excavated, just large enough to admit the contracted corpse. When all was prepared, the body accompanied by all the mourners, was brought from *mtulo* to the graveside. The chief *mbilo* with a friend of the man's family and one of his wife's, standing in the grave received the body and placed it in the cave, resting on a mat and covered with bark cloth. The body lay on its side with its back toward the well, and its face looking

[1] Op. cit., vol. I, p. 168.

that she is tattooed more profusely on the buttocks and legs. The cloulet of beads was formerly made like *mapumbu* with a bark-cloth core, called *mkumbo* or *mbulo* (*ku-vula*, to slip off), referring to the *mbulo* being slipped off over the legs. The fashion now is to wear single strings of beads; each string is of one color but all the strings are different and perhaps number a dozen or more.

Lipumbu: a bead belt three-inches wide, worn by Yao women near Lake Nyasa. A bead apron, *lisajwa*, is also worn by them but not near Zomba (Pl. VI, fig. 2).

A woman removes her beads when she is "unclean," that is: (a) during the menstrual period, (b) during the period of mourning for a near relative when coitus is forbidden, (c) before the birth of a child and afterwards until such time as she may resume intercourse with her husband.

A large variety of beads has long been used by the Yao. There are some rarely seen now which were much prized in years gone by, while others are of quite recent introduction. There is no evidence that they themselves made beads and there are few which are probably not of European manufacture.

Clothing. The Yao used bark-cloth before the introduction of woven materials. The older people may still be seen in it and it is used in most of the ceremonies. At one time, they also used to weave a cloth called *likwembo* from a native cotton plant. This has been given up since the introduction of imported materials.

For the method of wearing cloth, see Pl. II, fig. 2. The very poorest people wear only a strip of calico round the pudenda, held in position by a string round the waist hanging long behind and in front; this is called *mbatha*. Yao women, when menstruating, wear under this a little piece of cloth called *likumbi*; it is only worn at this time and not always as in certain other tribes.

Warfare. Fighting has naturally played a large part in the life of the Yao as among other African tribes, but at no time were these people a trained fighting race. Warfare was of a desultory character consisting mostly of raids by one feudal chief upon another. A party of men belonging to a chief at enmity with another, meeting some of his followers would challenge them, "*Akumbe*, who are you for?" The name of the rival chief in answer was the sign for battle to begin. A fake answer would never be given to gain an advantage. When about to throw a spear, the thrower calls to his adversary.

The Yao have possessed guns for a long time. Going out to fight, the Yao used to leap from one foot to the other, and spin their guns around in their hands. They made their own stocks for the rifles. They also used to make a small, cast-iron cannon about three feet long, called *kambudu*, "a little nose." It was carried in the arms and was touched off by a torch. Drums called *ngoje* were taken into battle. There is an old war drum at Malemya's village, taken in 1896 by the old Malemya from a Mang'anja chief called Mkukumbo who lived near Lake Chiuta. Since then, this drum has always gone into battle with Malemya. Around it his men would dance and anyone who had killed a man in battle would run up to it and spit upon it in salutation.

3: Stannus D-5 (ca. 1912) 1922 FT7 Yao FT7

857 To the index
524 "*Lukungulo lwa ng'ombe lwa kumbila mwilimbe!*"
539 "(This one is) the leg of an ox which walks on the *plain!*"

To the thumb:
"*Chamuwo*"
"The fifth"

857 *Cat's Cradles* are known as *chinguwa*, "the spider's web" (Pl. XXIII). The position
524 of the string on the hands is as in Position I of Miss Haddon's book and this is followed by Opening A, given by the same author.[1] (Pl. XXIII, figs. 1, 2.) Three methods of arriving at the same figure, which is called "the net," are shown here (Pl. XXIII). Variety C is followed by the making of a knot, figured in C 13, known as "the child." There are probably a number of other forms made by natives, but these, which I saw one of my women patients make, will serve as an example.

534 *Musical Instruments.* The number of instruments proper to the Yao appears to be small, indeed probably only two in number, the *mangolongondo* and the *chilipitipa*, with perhaps the three holed flute, *chilolilo*.

The former is constructed on the principle of a xylophone; it consists of two trunks of banana trees laid on the ground and held in position by stakes. They are not quite parallel but approach each other somewhat at one end, being from one to two feet apart; on these rest cross-wise a number of pieces of wood of varying thickness and length, kept in position by pegs driven into the banana trunks on each side of each billet. These are struck with sticks by a single player, or by two persons sitting on opposite sides of the instrument. Another variety is found in which the pieces of wood, which may have holes bored in them to effect differences in sound, are arranged over a hole scooped in the ground (Pl. V, fig. 1).

The *chilipitipa* consists of a piece of plank hollowed out to form a resonator on which are fixed a number of keys of bamboo or metal of different lengths. These are arranged across a bridge, and the free ends are set in vibration by twanging with the fingers.

[FT] The instrument now most commonly seen is the *nsasi* which was introduced, I think, from the coast about 1890 to 1900. It is a type of guitar.

An instrument played by women — and this again is of recent introduction among the Yao — is the *mkangala*, which consists simply of a stick of wood about a yard long to which is affixed a single string. One end is held between the teeth, the other in the hand; it is twanged by being struck with the thumb and finger of the other hand close to the mouth, which is opened to different degrees, and gives a variety of notes resembling those of a Jews' harp.

The *ching'wengeng'wenga* and drums are referred to under *Dancing*.

[1] Kathleen Haddon, *Cat's cradles from many lands*, New York, 1911.

Women stick on a small spit a pretty green and white beetle, one of the Cetoniidae. The free end of the spit is then held between the teeth. At different positions on the stick, the burning of the impaled insect gives rise to different notes. The beetle is named *chingwenguengue* or *chinwenwen* (*wenguêve*, Chin.). The wing-covers of another beetle, *mwintchombo*, a *Lamellicorn*, are used by women for the making of a musical instrument. The wing-covers of some twenty of these insects are threaded on a string arranged round the shoulders and foot of the player as she sits on the ground. The string on each side, as it passes from the shoulder to the foot of the same side, is plucked by the fingers of the opposite hand, different notes being obtained by different degrees of tension put on the string by pressure with the foot. The wing-covers give a buzzing quality to the notes which all natives like.

Mention should also be made of the horn, *lipenga*, commonly made of a long piece of reed or bamboo with a trumpet-shaped end, made out of a portion of a gourd. Antelope horns are also used. The horn is blown on journeys.

Dancing. Dancing among the Yao, as among many other peoples, is the outcome of the pleasure experienced in rhythmical movements. The first accompaniment was probably the clapping of hands to mark time, followed by some exclamatory sounds more or less prolonged and occurring at regular intervals. Later, there was probably some refrain and, later still, drums were added to mark time, and songs formed an additional accompaniment. I believe that, here, dancing has always been an expression of pleasure and happiness and has been secondarily introduced at many ceremonies. In the majority of cases, such ceremonies were occasions of joy, the only exception being at funerals, but there I think their introduction was rather as a means of passing the time and avoiding silent brooding than as any real part of the rite.

The names given to various dances indicate their time or rhythm, and are, therefore, comparable to our own words, waltz, two-step, etc. There may be a number of airs for each time, and many sets of words to each air. The time may be given by clapping only, or by the addition of drums. Anyone acquainted with these dances, hearing drumming in the distance, can at once recognize the dance that is going on.

The drums which are used at dances (Pl. XXII), are made of a hollowed-out log of wood with a skin tambour stretched over the mouth of the drum and fixed by wooden pegs. On the tambour is smeared a layer of beeswax. The tambour is tightened by warming over a fire, so that the correct note is obtained; a fire is always kept burning close to the spot where drums are being played.

Libuti: a drum shaped somewhat like a native flour mortar, three to six feet high with the tambour one to two feet in diameter. The drum usually lies on the ground, the player sitting on the barrel of the drum, or he may have it suspended from him by a cord, the body of the drum dragging on the ground between his legs. It is played with both hands and gives a deep, resonant note, "6, 6, 6" (Pl. XXII, figs. 12, 13).

3:Stanton D-5 (ca. 1912) 1922 FT7 Yao FT7

534 *Ntapitipe:* like *likuti*, but played in a different way, giving the sound "*tpa tpa tpa!*"

Mokose: the same as *likuti*, but with a higher pitched note. This can be produced by heating the *likuti* drum over a fire.

Chichema or *lingoshe:* a small drum eight to ten inches high, held in the hands by strings on either side, in the same way as a concertina, and pressed against the chest while being played with the fingers. It may be alternately pressed firmly and lightly against the chest, giving variety in timbre. The base which rests against the body is cut down into a kind of foot-piece (Pl. XXII, fig. 13).

Chinguenge: a small drum eight to ten inches high, rather goblet-shaped with stem and base, the circumference about equal to the height. It is beaten with two sticks, "*nguengue nguengue!*" (Pl. XXII, fig. 17).

Chimininge: the same drum played with two sticks, "*mini, mini, mini!*"

Ndimbe: a small three legged drum about the same size as *chinguenge*. It can be carried in one hand and played with the other. It is used with one stick or more, in place of *chinguenge* and *chimininge* (Pl. XXII, fig. 16).

Meiwu: an old drum not now used. It varied in size from one to four feet long, was suspended from the neck, and played at both ends (Pl. XXII, fig. 14).

It is very difficult to give any idea of the time and different sounds the drums give. People learn them by repeating the sounds the drums make thus: *Ndi dîn dî nilydîi ndî dîn dî mini mini nîyê nîyê*, etc. Several drums, often six or more, are played together, each contributing its element of sound. They are often played very fast, but the time kept is most exact.

535 Dances are ordinarily performed by everyone in a village, but there is always a leader. Or again, there are trained bands of dancers who earn their living by attending ceremonies or any festive occasion. In a few cases, the dances are only danced by professional dancers. A short account is given below of many of the Yao dances.

Likwata: (*ku-kwata*, to clap the hands). No drums are employed, but the time is kept by clapping. In some villages, drums have lately been introduced. It is a common dance in a village on any moonlight night, just for amusement. Women and girls take part. Standing in a circle, they sing and clap, while any who wish, go into the circle, perhaps a dozen at a time, and dance their shuffling steps. A song which is included under *likwata*, is a representation of the dung-beetles (scarab) rolling the little balls of dung to their nesting places. The women shuffle backwards or forwards, like the beetles, one pushing and one going backwards pulling. As they dance, they sing:

[537] "*Likwata, kuli kuli!*"
"(oh little) dung-beetle, push push!"

Refrain:

"*Likwata nsonga!*"
"It is rolling dung!"

3: Stannus D-5 (ca. 1912) 1922 FT7 Yao FT7

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CHIEF MENYERO MENYE DANCER

[End Plate 1]

PLATE III

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[End Plate 3]

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1. Musical instrument, the saxophone, played by Tau youths

2. A Tau as a native servant

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3. Specimen of manipulation (Tau woman)

4. A Tau native

[End Plate 5]

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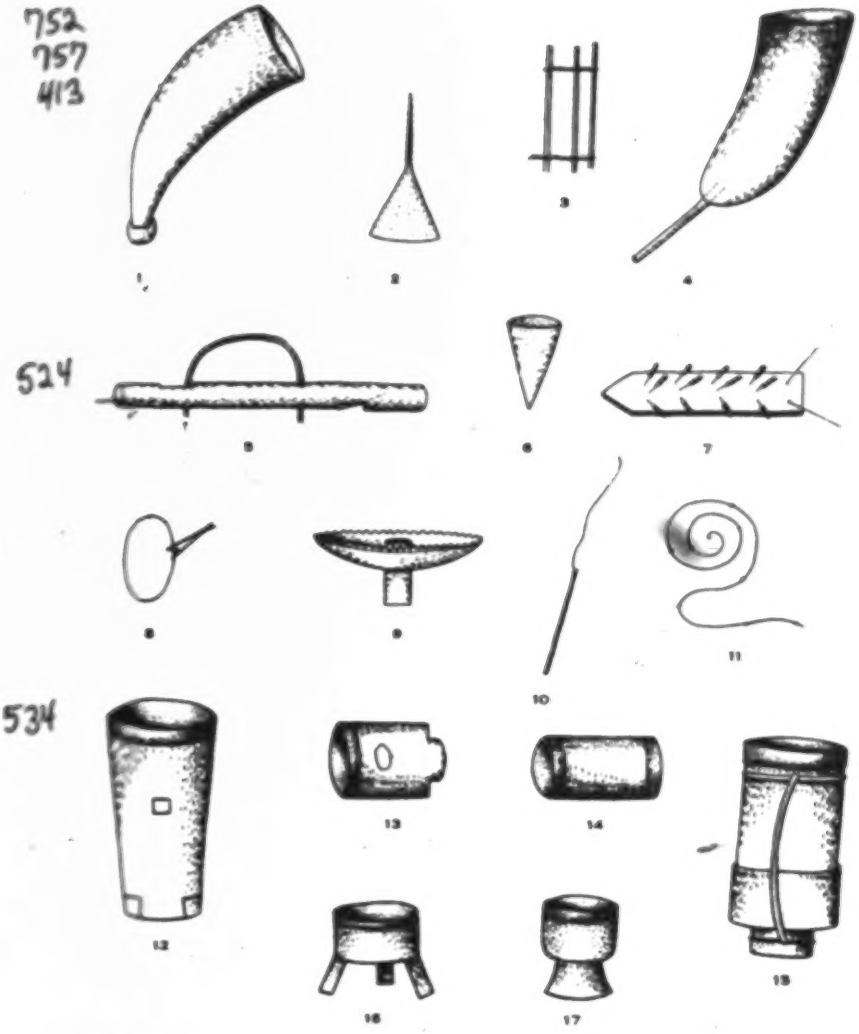

1, Coffee horn; 2, Surgical knife; 3, Splint; 4, Enema funnel; 5-11, Children's toys; 12-17, Drums

[End Plate 22]

4: Stannus D-5 (ca. 1909)1910 FT7 Yao FT7
Moravi FR4

Journal of the Royal Anthropological Institute, Vol. XL, 1910, Plate XXVII.

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SOME TRIBES OF BRITISH CENTRAL AFRICA.

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4: Stannus D-5 (ca. 1909) 1910 FT7 Yao FT7
Marawi FR4

and the feature of it was the introduction of life-size representations of animals made of bamboo and grass with men inside.

I once saw these at a *namasali* ceremony among the Awisa (*q.v.*).

12. *Nkula.*—Woman only present; danced on the occasion of a girl's first menstruation.

13. *Litiwa.*—Women only, on the occasion of the quickening with first child.

14. *Njoula.*—Men and women, a quick shuffling step while standing in a circle.

15. *Sukusa.*—The body shaking (shoulders) dance of boys, they walk round in a ring, some fifty of them, the drums in the middle; when the bass drum breaks into a quicker time they all start shaking shoulders and bodies with intervals for two or three steps.

16. *Nsenja.*—Danced in a circle, men and women alternately.

17. *Nkonde.*—A big dance with *sesji* rattles.

18. *Chilonde.*—Dancing boys dance.

19. *Mberusa.*—(1907) men and women; each carries a bango reed filled with pebbles—no drums.

20. *Mangunji.*—A coast dance; palm leaf bags filled with pebbles are tied on the legs.

21. *Senja.*—A *pas-de-deux*, each man with a rattle and head-dress; for a few moments they wander round each other picking up the time and tune, and then jump into a very fast step dancing and jumping into the air shaking the rattles.

22. *Chimwiniwini.*—A *pas-seul* by a man carrying a viol and bow with anklets of small sticks.

23. *Masewe.*—Danced no longer. At Mponda's village a big crowd used to dance with skins round the loins and wooden anklets: in their hands they carried live snakes which had been rendered harmless by putting medicine over their holes before digging them out. Four drums as in *chindimba* were used. The women all fled away.

Description of Plates.

PLATE XXVI.

1. Iron tube with human hair.
2. Tortoise-shell containing "medicine."
3. Leaf packet of "medicine."
4. Tortoise-shell.
5. Iron knife.
6. Horn containing "medicine."
7. Seed rattle.
8. Bead amulet.
9. Stuffed squirrel skin.
1–9. Contents of the bag of an *Ula*-man.

PLATE XXVII.

1. Gourd vessel, Yao.
2. Gourd rattle, Yao.
3. Divining-gourd.
4. Gourd for casting lots.
5. Mafanja.
6. Amachinga.
7. Awisa.